REMARKS

ON

The Cassandra of Lycophron,

A MONODY.

By the Rev. H. MEEN, B. D.

——— Audaci quicunque afflate Cratino,
Iratum Eupolidem prægrandi cum sene palles,
Aspice & *hæc.*

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MDCCC.

REMARKS

ON

The Cassandra of Lycophron,

A MONODY.

MVSEVM
BRITAN
NICVM

REMARKS, &c.

THAT this poem is but little read, and perhaps leſs underſtood, muſt be aſcribed to its obſcurity. Obſcurity is that bane of good writing, which every inſtructor in the art of rhetoric has condemned by precept, and which every writer, who aſpires at excellence, has in practice avoided. But, before the author of *Caſſandra* be included in that cenſure, and conſigned to that oblivion, which the generality of obſcure writers moſt juſtly merit, it may be proper to inveſtigate the cauſes of his obſcurity; and to ſhew, whether from a defect of genius, or from the choice of his ſubject, whether from neceſſity, or deſign, his obſcurity originates.

THE mind of man, diſſatisfied with that knowledge, which is compriſed within the limits of the paſt and the preſent, extends its views towards futurity, and is inquiſitive to learn, not only *quæ ſint, quæ fuerint, ſed quæ* ventura *trahantur*. To gratify this propenſity,

divination has been ſtudied as an art, and diviners of different names and deſcriptions have been held in eſteem.

The language, in which oracles have been delivered, is intentionally obſcure. This obſcurity excites curioſity rather than diſguſt. Enigmas are read with delight; and the mind is held in pleaſing ſuſpence, while it is employed in a ſolution of them. Oracular reſponſes and prophetic ſpeeches, whether found in the works of poets or hiſtorians, retain their characteriſtic obſcurity. The *lucidus ordo*, ſo generally applauded, would diſconcert the oracle's deſigns; and perſpicuity would create embarraſſment. Too cloſe an adherence to eſtabliſhed rules muſt therefore be forborn; and art, whoſe cuſtomary exerciſe it is to remove obſcurities, muſt here be employed in creating them. The poem, that is confeſſedly oracular and prophetic, muſt conform to that ſtyle, in which prophecies and oracles have been delivered. It muſt be figurative. It muſt abound in metaphors and hyperboles. Mixed metaphors, words arbitrarily compounded, and of different dialects, may be adopted, as in this poem, with propriety. The names of animals may be ſubſtituted

ſtituted for the names of human creatures; and, as thoſe animals excel in ſtrength or intrepidity, in ſwiftneſs or ſagacity, their names may ſuggeſt the like qualities in men. The known appellations of heroes and of gods may be ſuppreſſed, and their achievements and attributes may be admitted in their ſtead. By ſuch artifices may the ſhades of obſcurity be occaſionally, but not conſtantly heightened. The veil that ſeparates the paſt from the future muſt not be equally opaque. Its texture muſt vary as circumſtances require. Some proſpect, though diſtant and confuſed, muſt be preſented to the inquirer's view, ſufficient to arreſt his attention and encourage his reſearches.

We muſt not therefore be ſurpriſed, if Lycophron, availing himſelf of the general propenſity to pry into futurity, has moulded his poem into a prophetic form. The pages of hiſtory, he muſt have obſerved, have been diverſified and enlivened by the inſertion of oracular ſpeeches. Poetry, it is evident, has then taken the moſt rapturous flights, when directed to ſoar on the wings of prophecy. The veneration in which the Sibylline verſes were held, depoſited, as they were ſuppoſed

to be, in the archives of different countries, and conſulted only on great occaſions, might furniſh our poet with no unfavourable idea of oracular writings, and diſpoſe him to imitate productions, which, though ſpurious, were reſpected.

But, in further vindication of our poet's choice, it deſerves to be remarked; that the æra of the Ptolemies, the moſt auſpicious to literature in general, was ſingularly favourable to the production of a prophetic poem. The celebrated library at Alexandria was open for the inſpection of the curious. The Greek verſion of the Old Teſtament, undertaken by the Seventy at the command of Ptolemy Philadelphus, was here depoſited. The reſearches of the learned were gratified by a ready acceſs to the works, not only of profane poets, but of ſacred prophets. Here not pagan ſongs alone, the fancied dictates of ſome fabled muſe, were ſubmitted to their peruſal; but hymns of an higher order; the ſacred ſongs of Sion, the unparalleled productions of genuine inſpiration.

The Jews, who had hitherto been conſidered by the nations among whom they ſojourned, as

as forlorn exiles and a deſpiſed people, experienced after a tedious interval a reſpite from their toils. They were favoured with the protection of Ptolemy Philadelphus, and partook of every immunity in common with the reſt of his ſubjects. The tide of prejudice, which had run ſo ſtrong againſt them, had now ſubſided. The laws of their divine legiſlator, which had hitherto been overlooked or ſcorned, were now contemplated with reverence. During this free intercommunity and ingenuous intercourſe betwixt the victors and the vanquiſhed, the language of their reſpective nations could not long continue unknown to each other. The more learned and inquiſitive among the Greeks would wiſh to become acquainted with a religion and laws, ſo unlike, yet ſo ſuperior to their own. The curſory ſurvey, which they might caſually have beſtowed on theſe ſacred books, would but ſtimulate their zeal to examine the great original. If the language of the Greeks were familiarized to the Jews through the verſion of the Seventy, the Hebrew tongue would in its turn be familiarized to the Greeks through the knowledge of the Hebrew Scriptures. Thus informed, the poet would be impatient to catch ſome particles of that ſpirit, which breathed

breathed from the lips of inſpired prophets. He would be emulous of enriching his ſubſequent compoſitions with nobler ideas and more exalted ſentiments, than the ſuperſtitions of paganiſm and the dreams of pagan poets had ſuggeſted.

THE truth of theſe obſervations will be confirmed by various paſſages, ſelected from that conſtellation of poets, which gave luſtre to the preſent period. In this poetic claſs the author of *Caſſandra* holds an honourable place. He, as was the cuſtom of his fraternity, was deſirous of perpetuating his gratitude to his prince by ſome work, which might reflect equal honour on the patron and the poet. Lycophron is ſaid to have been the author of ſeveral tragedies, finiſhed after the model of the Greek tragedians. But the ſublimeſt effort of his genius appears to have been that, which alone has eſcaped the ravages of time, and which was eminently calculated to ſecond the wiſhes of the ſovereign by advancing the literary honours of his kingdom.

THE illuſtrious pupil of Ariſtotle was no leſs ambitious to diffuſe the language of Greece, than to extend his conqueſts. His ſucceſſors the

the Ptolemies, rivals of their maſter in arts as well as in arms, laboured with equal aſſiduity in the cauſe of literature. They looked back with an emulative ſpirit to that memorable period, when Greece was governed by the laws of Solon and Lycurgus, and their nation and language flouriſhed. Egypt, they recollected, was the land, on which ſcience had originally dawned: and they now propoſed to aggrandize their fame by its revival. It was their ambition, that hiſtorians, philoſophers and poets, eminent as thoſe, who had been their country's ornament and boaſt in its happier days, might be foſtered here; and that by the writings of men, who merited their patronage, their conqueſts might be recorded, and their language perpetuated.

NUMEROUS were the competitors for fame, who flocked from diſtant countries to Alexandria; where the treaſures of literature were depoſited for their peruſal, and where the exertions of induſtry and genius were munificently rewarded. In the number of theſe adventurers was our poet, a native of Chalcis. He, perceiving that it was the deſign of Ptolemy to diſſeminate the language and learning of Greece through his new dominions, has artfully

fully contrived to weave into the texture of his poem ſelect portions of thoſe hiſtories, and frequent alluſions to thoſe fables, a comprehenſive knowledge of which could not otherwiſe be obtained, than by conſulting the original hiſtorians, and moſt ancient poets of Greece.

THE prophetic form, into which his poem is caſt, was, moreover, happily adapted to the taſte and genius of the people among whom it was written. Egypt was early famous for judicial aſtrology and the occult ſciences. Seers of every name and deſcription were here foſtered and encouraged. The learning, which was diffuſed through the nation by their celebrated magi, was involved, both with regard to its ſubſtance and its form, in myſtic obſcurity. It is recorded of Lycophron, that he excelled in anagrammatic writing. Theſe productions were probably the playful amuſement of his lighter hours; purſued with leſs attention to the bent of his own genius, than to the taſte of the times; whoſe predilection for the intricate and obſcure was evidenced by their fondneſs for this ſpecies of compoſition.

Such

Such were the motives, by which our poet was induced to ſwerve from the beaten, but approved track of perſpicuity and order, into the unfrequented mazes of ambiguous obſcurity. By thus conſulting the genius of the people, no leſs than the wiſhes of the prince, he aimed to ſecure a general approbation. His readers, while they were developing the artificial intricacies of his poem, would feel their curioſity raiſed, and their imagination warmed by that ever-varying diverſity of ſcenes, which contributes at once to their information and amuſement. For thoſe intereſting events, which have dignified the pages of hiſtorians, far from being arranged in hiſtorical detail, are indirectly ſuggeſted by concomitant circumſtances and connected incidents. The fortunes of thoſe diſtinguiſhed heroes are here darkly predicted, whoſe names have been immortalized in the poems of Homer.

Let it not be objected to this pſeudo-prophetic poem, that the tale of Troy's deſtruction, ſo often told, once more ſolicits the reader's attention. The epic, the lyric and the tragic muſe have at different periods dignified and adorned it. On this ſubject the

muſe of Pindar has occaſionally deſcanted. Æſchylus, Sophocles, and Euripides, have ſucceſſively taken up the tale, and devoted to the ſervice of the drama its moſt intereſting parts. It now meets us in another form; and comes recommended to our notice by thoſe ſingular decorations, and that novel dreſs, with which the frantic propheteſs has clothed it. Let it not abate our admiration of Caſſandra's rhapſody, that, however deſultory and vague it may ſeem, ſome reſemblance to theſe illuſtrious archetypes is ſtill retained; and that, even through the diſguiſe of artificial obſcurity, we recognize theſe excellent originals.

The copious ſtream of Caſſandra's eloquence, tinged and diverſified by the ſoils through which it flows, captivates the reader by its variety, and carries him with encreaſing rapidity from country to country; of whoſe ſituation and hiſtory he is curſorily reminded, by indiſtinct references to ceremonies, cuſtoms, and laws, religious, military, and civil; to legendary tales and to popular fables; ſelected by the poet's art, and ſuited to the ſtyle and character of the ſpeaker. For Caſſandra's attention is not confined to a ſingle cataſtrophe. Event

riſes

riſes upon event in endleſs ſucceſſion. The tears, that were excited by the conſequences of the war, continue to flow, while ſhe enumerates its cauſes. She ſprings from the barrier, as the poet ſpeaks, and commences her prophetic career, with foretelling thoſe viciſſitudes of fortune, to which her family, her countrymen, and the enemies to both would, at a nearer or remoter period, be expoſed. After a while, the torrent of her impetuous ſpeech rolls on in a different direction. She takes a retroſpective view of events, and turns the reader's attention to tranſactions of earlieſt times and of national importance. She laments thoſe commotions, in which Europe and Aſia had been embroiled; and which, originating in the rape of Io, terminated in the ruin of her country, Troy, whoſe impending fate had preſented to her imagination only ſcenes of miſery, finally ſupplies her with ſources of conſolation and proſpects of future glory. For the reparations, which ſhe foreſaw muſt one day be made to her inſulted name, the divine honours, which ſhe foreſaw would hereafter be conferred on the diſcarded propheteſs, and the proſperous fortunes, which, as ſhe predicts, her illuſtrious deſcendants were foredoomed to ſhare; all theſe future remunerations and propitiou

pitious deſtinies contribute to diſpel her ſorrows and animate her ſtrains.

For every ſpecies of poetry, from the epigrammatic to the epic, rules have been provided, to which the writer is expected to conform. But, for the conduct of a poem, that principally aims to be oracular and prophetic, no ſyſtem of precepts has been delivered. The raving Pythia diſdains to be controlled by rules of art. The laws, which Ariſtotle or Quintilian may have impoſed, however obligatory on others, bind not her. Let not then the reader be diſcouraged, if this unauthorized conduct, this occaſional departure from eſtabliſhed inſtitutes, ſhould have excited the critic's indignation, and the ſatirift's ſneer. Lycophron has experienced both. His uncouth and obſolete terms have expoſed him to the cenſure of the Stagirite, and the ridicule of Lucian. The judgment of theſe ancient writers may have contributed to fix, though perhaps ſomewhat haſtily, the public opinion. From them the tone of criticiſm appears to have been taken. Lycophron's obſcurity is become proverbial. They, who have only heard of his name, have ventured to reproach it with this ſtigma.

But, whatever ſentiments reſpecting this poem the rhetorician and the ſatiriſt may have formed, the writers of the Auguſtan age muſt be allowed to have peruſed it with the attention it merits. His more ſplendid paſſages (for there are in Lycophron paſſages of ſplendour) ſeem to have been deeply impreſſed on their minds; inſomuch that ſtriking reſemblances to them are interſperſed among their works. Ovid, rich in his own ſtores, and Virgil, and even Horace, who looked abroad for embelliſhments, have now and then condeſcended to ſnatch a leaf from Caſſandra's chaplet, and with the ſurreptitious ſpoils have decorated their brow.

The works of Canter, Meurſius, and Potter are too well known to need an enumeration here. They were ſcholars of an higher order, and qualified by their extenſive knowledge of the Greek tongue for the elucidation of its moſt difficult authors. Every reader of Lycophron will be diſpoſed to acknowledge his obligations to theſe eminent commentators: whoſe laborious reſearches into ancient authors, and acute explanations of many intricate paſſages, have contributed to reduce the ravings of Caſſandra to conſiſtency, and to elicite from

the dark lantern of Lycophron ſome ſcintillations of light. Yet it muſt not be diſſembled, that many of their notes are rather oſtentatious than uſeful; and that, though much information has been imparted, much more is required. In the edition of Potter are compriſed the entire editions of Canter and Meurſius, the complete ſcholia of Tzetzes, Scaliger's verſion, and the editor's notes. Various readings from the Bodleian MSS. are alſo inſerted. The proſe-verſion of Canter, which accompanies the Greek text in Potter's edition without the ſmalleſt emendation, is oftentimes erroneous. The old tranſlation of Barnard Bertrand, which former editors have ſcarcely mentioned, is in ſome inſtances more faithful to the original. If his verſion be faulty, let it be admitted in extenuation of its faults, what himſelf has told us, that *Caſſandram Latinitate donavit, quam nemo hactenus aggreſſus eſt.* The preface, whence this extract is taken, though hitherto unnoticed, ſeems not undeſerving of the reader's regard. He will here find a conciſe explanation of this poem, written in no inelegant Latin.

TZETZES, we are told by Bentley, poſſeſſed much cumbrous learning, *Erat doctus Græculus*, ſays Scaliger; *ſed ventoſæ oſtentationis homo.*

pomo. Much of this *ventoſa oſtentatio* is, it muſt be confeſſed, apparent in theſe ſcholia. His mythological illuſtrations are protracted to an unneceſſary length; and his allegorical ſenſes, which are wholly unconnected with the poet's deſign, ſerve but to diſplay a little trifling erudition. His comments on the more intricate paſſages of our poet are often accompanied with terms of contempt. Perplexities, which he failed to unravel, he diſmiſſed with ridicule: and thoſe obſcurities, which were the reſult of labour and deſign, he pronounces to have originated in inattention and ignorance. Still the juſt tribute of praiſe muſt not be withheld from this early and moſt aſſiduous ſcholiaſt. He firſt (for earlier expoſitors have not reached us), like an able pioneer, worked his laborious way through theſe perplexing wilds; and facilitated the approach of ſucceeding adventurers to this ſeat of prophecy, this turret of Caſſandra, the avenues to which had been hitherto inacceſſible. To reſcind what is ſuperfluous in theſe ſcholia, however it may be an irkſome, is a neceſſary taſk. For, a prolix account of fables and hiſtories, which every common ſchool-book furniſhes; allegories and explanations, foreign from the poet's deſign; while they add conſiderably to the bulk of the book,

book, by no means proportionably enhance its value. But it is the acknowledged practice of commentators, to be laviſh of their explanations, where there is little to be explained; to withdraw their aſſiſtance, where difficulties occur; to crowd their pages with ſuperfluous references and extraneous matter; as if their author were merely a convenient vehicle, into which they might depoſit at leiſure their literary ſtores, whether ſubſervient, or not, to the purpoſe of illuſtration.

Lycophron has never yet been tranſlated into any modern language. He therefore, who ſhall undertake to render this poem into Engliſh, whether in verſe or proſe, may plead that indulgence, which every firſt attempt is entitled to obtain. It has been repeatedly aſſerted, that a tranſlator ſhould poſſeſs his author's genius; and that it is indiſpenſably required of him, to transfuſe into his verſion thoſe peculiarities, which mark the ſtyle and manner of his original. This endeavour, however laudable in general, would not be attended in the preſent inſtance with its uſual ſucceſs. The diction of Lycophron can ſeldom be adopted, the involution and intricacy of his periods can never be imitated, without retaining at the ſame time his

his ſtudied obſcurity. A tranſlation of our poet, conducted on theſe principles, would require, that the verſification and language reſembled thoſe of Chaucer, or of our other earlieſt poets. Thus would the ſubſtituted phraſe rival in obſcurity the intricate original; and, inſtead of referring for an explanation of old words to the lexicon of Heſychius, reference muſt be made to the gloſſary of Skinner.

The juſtneſs of theſe remarks will appear by conſulting the Latin verſion of Scaliger. This learned man has ranſacked the moſt ancient Latin writers, and their fragments, for the moſt obſolete terms, which that language at its earlieſt period could ſupply. This indiſcriminate accumulation of barbarous terms has not only rendered his metrical tranſlation inharmonious, but unintelligible. The obſcurity of the copy far ſurpaſſes that of the original. He has wrapped Caſſandra in one ſable ſuit; as if unconſcious of that diverſity of colouring, of that happy intermixture of light and ſhade, which gives to the various parts of the poem relief and life. But let Lycophron ſpeak for himſelf. He has told his reader at the beginning, for his encouragement no doubt, that the labyrinth, however intricate at firſt, would

widen and brighten as he advanced. Such on a peruſal of the poem ſhall we find it. For, though Caſſandra, through the ſeveral parts of her harangue, and conſiſtently with her character, *amat obſcurum, vult & ſub luce videri.*

This unſucceſsful attempt of Scaliger to rival, and even ſurpaſs Lycophron in his obſcurity, will induce the tranſlator, whoever he may be, to prefer that ſpecies of verſe, and that freedom of verſion, which the practice of approved modern writers has recommended. Habituated to their verſions, and encouraged by their ſucceſs, the number of tranſlators has conſiderably encreaſed: and tranſlation, once the arduous enterpriſe of a few, is placed within the reach of every verſifier. If therefore literary vanity look for gratification, it muſt ſeek it in ſome other department, than that of tranſlation. Yet, though its day of fame be paſſed, its utility remains. Every firſt, however feeble be the attempt to clothe an ancient author in a modern dreſs, is entitled to ſome attention. For a vernacular verſion comes in aid of illuſtration. It gives to an obſcure original a more general notoriety and an eaſier acceſs. They, who have been hitherto inattentive to the ori-

ginal, will, when it is familiarized to them by a tranſlation, ſcrutinize both. Deviations from the author's ſenſe will be marked. Paſſages ill interpreted will be better explained. An ignorance of antiquity will be detected. Inharmonious verſes will be more happily turned. Thus, at length, from the blemiſhes of an early verſion may an immaculate tranſlation ariſe; and that, which poſſeſſes little merit itſelf, may give occaſion to works of indiſputable deſert.

THESE few obſervations may poſſibly contribute to aſſiſt the reader in his reſearches into Lycophron. They may ſerve to convince him that this poem, enigmatical and anomalous as it appears, was not written without *deſign*. What that deſign is, it has been my endeavour to explain. Still further to aſſiſt the reader's progreſs and alleviate his labours, this poem may be divided into parts, and thoſe parts into ſections, and to each ſection may be prefixed its contents. Thus will the ſeveral fables and hiſtories more diſtinctly appear, and a ſynopſis will be ultimately given of the whole poem. For want of theſe artificial helps, which may readily be ſupplied, and are ſo needful here,

the poem appears of an unuſual length, and fatigues at once the eye and the underſtanding. It preſents to both a chaos without form, a labyrinth without a clew, a wilderneſs, wild and waſte, difficult of acceſs and dangerous to enter. For, though Caſſandra raves, her readers are ſober: *tempus inane petunt, ſpatium requiemque furori.* Theſe diviſions therefore, however unpoetical they may be deemed, may be of uſe. They may ſerve to convince the reader, that this poem, however apparently immethodical, is not deſtitute of method, and that this mighty maze, as ſome may term it, is not without a plan. The plan here recommended, as moſt illuſtrative of Lycophron, will be diſtinctly ſhewn by the following ſelections.

Sect. 1. V. 1—15.

Nuncius a Caſſandrâ reverſus detulit apud Priamum de virginis inſaniâ—de narratione—propter quam longiùs productam ἀπολογεῖται—narrationem aſſimilat tramiti—tenebris obſito ad introitum—pedetentim luceſcenti—ſe verborum excurſus tentaturum cum curſore e carceribus miſſo comparat.

Sect.

SECT. 2. V. 16—30.

Nuncius designat tempus, quando—locum, unde habita est oratio—primo diluculo—cum se Paris Spartam sit trajecturus—e turre—cujus e fastigio urbs et ora maritima oculis subjiciebantur.

SECT. 3. V. 31—51.

Cassandra, fata Trojæ rependens, urbem vi Herculis subversam deflet—Herculem execratur—devoratum a ceto—Junonis percussorem—cum Jove luctantem—Scyllæ posteà resuscitatæ perditorem—Nessi dolis deperditum.

SECT. 4. V. 52—68.

Trojam iterùm ardentem luget Cassandra—eventus urbis exitium præcipitaturos perstringit—equum introductum—subreptum palladium—Philoctetis reportata tela.—Œnonês, patriam perdituræ, insidias prædicit—maritum telis venenatis transfixum marei Œnone—se super corpus moribundam projicit.

SECT.

SECT. 5. V. 69—85.

Luctûs Caſſandrei redintegratio—ſubruta Dardani ſepulchra—migratio ejuſdem e Samothraciâ in Trojam—ſub tempus Deucalionis diluvii.

SECT. 6. V. 86—101.

Helena ovo ſata—in Paridem navigantem invehitur Caſſandra—bubulcum rebus nauticis deſtinatum—appulſus ejuſdem ad oras Laconicas.

SECT. 7. V. 102—114.

Paridis reditus, comitante Helenâ—inter ſacrificandum abreptâ—hoſpitio Salamis peregrinantes accipit.

SECT. 8. V. 115—143.

Paris a Proteo, Ægypti rege, quo ſit acceptus hoſpitio—de Protei fortunis narrat Caſſandra—de Paridis perfidiâ—imminentes ei calamitates auguratur.

BUT it is time to apologize, for having thus long detained the reader with a *table of contents*. To his judgment this table, and the annexed ſpecimens of tranſlations and notes, are with deference ſubmitted.

SECT.

Sect. 15. V. 243—257.

Circumjacens Trojæ regio graſſantibus miſeriis patet—Achillis ad terram appulſus—fons ſub pedibus ſcatet.

XV. Καὶ δὴ στένει Μύρινα, καὶ παράκτιος
Ἵππων φριμαγμὸν ἦοιες δεδεγμέναι,
Ὅταν Πελασγὸν ἅλμα λαιψηροῦ ποδὸς
Εἰς ῞Ιλιον ἐρείσας λοισθίαν ἄϊθων λύκος,
Κρηναῖον ἐξ ἄμμοιο ἐοικὸς ὑσμῖνι γάνος,
Πηγὰς ἀνοίξας τὰς πάλαι κεκρυμμένας.
Καὶ δὴ καταίθει γαῖαν ὀρχηστὴς Ἄρης,
Στρόμβῳ τὸν αἱματηρὸν ἐξάρχων νόμον.
Ἅπασα δὲ χθὼν προὐμμάτων θνουμένη
Κεῖται, πίφρικαν δ', ὥστε λήϊον γύαι,
Λόγχαις ἀποστίλβοντες· οἰμωγὴ δέ μοι
Ἐν ὠσὶ πύργων ἐξ ἄκρων ἐνδάλλεται,
Πρὸς αἰθέρος κυροῦσα τηλέμους ἕδρας,
Τὸν γυναικῶν, καὶ καταῤῥαγαῖς πέπλων,
Ἄλλην ἐπ' ἄλλῃ συμφορὰν δεδεγμένων.

Et ſanè gemit Myrina, et ſcopuloſa
Equorum hinnitum littora excipientia,
Quando Pelaſgicum ſaltum celeris pedis
In litus imprimens ultimum ardens lupus,
Fontanam ex arenâ ſonitu-ciebit aquam,
Fontes aperiens pridèm abdilos.
Et ſanè incendit terram ſaltator Mars,
Conchâ cruentum exordiens claſſicum.
Tota verò tellus ante oculos vaſtata
Jacet, horrent autem, tanquam ſegetis jugera,
Lanceis coruſcantes [milites]; ejulatus verò mihi
In auribus [qui eſt], turribus e ſummis conſpicitur,
Ad ætheris pertingens tranquillas ſedes

Planctu

Planctu mulierum, et fragoribus veſtium,
Aliam ſuper aliam cladem excipientium.

NOT.

Coruſcantes—] *Coruſcantia* reddit Canterus, ita exponens; *Campi* horrent haſtis, velut ariſtis arva. Hæc verò poetæ mens eſt; *ipſi milites armati* coruſcantes horrent lanceis, ut ariſtis horrent campi.

In auribus—] Hoc, ni fallor, dicit Caſſandra: ejulatus, qui in auribus eſt, conſpicitur e turribus. Videor enim mihi non modò audire, ſed videre, lamenta.

SECT. 15.

The country round Troy a ſcene of diſtreſs—the landing of Achilles.

XV. Thee now, Myrina, martial clamours reach;
The ſteed's loud neigh re-echoes from thy beach.
When the grim wolf with nimble foot ſhall run
To reach that ſtrand, which once he ſtrove to ſhun;
Beneath th' imprinted ſoil a fount ſhall ſpring,
And ſtreams long latent own Theſſalia's king.
To battle Mars the nations ſhall impel,
And wake the bloody conflict with his ſhell.
My aching ſight I ſtretch o'er all the plain,
Where ruthleſs war and deſolation reign:
Like waving corn-fields, rough with bearded ears,
Bends the thick phalanx, bright with briſtly ſpears.
Thro' yonder towers the cries of grief prevail,
Shrill cries that now my liſtening ears aſſail.
The ſhrieks of females, as their robes they rend,
O'er all the vaſt aerial void extend:
To ſcenes of woe they turn their tearful eyes,
And wail the ſorrows that ſucceſſive riſe.

NOT.

NOT.

Myrina—] From the formidable appearance of the Grecian fleet near Tenedos, before mentioned, Caſſandra proceeds to predict and bewail the progreſs of the enemy by land. Myrina is a ſmall town near Troy.

—wolf—] It was foretold, that he who firſt ſtepped upon the Trojan ſhore ſhould be the firſt that fell. This was Proteſilaus. Achilles left his ſhip the laſt. When he jumped upon the beach, he ſtruck the earth with ſuch violence, that a fountain of water iſſued out of it.

SECT. 16. V. 258—267

Hector ab Achille occiſus—quadrigis raptatus.

XVI. Ἐκεῖνό σ', ὦ τάλαινα καρδία, κακόν,
Ἐκεῖνο δάψει πημάτων ὑπέρτατον,
Εὖτ' ἂν λαβραίζων περκνὸς, αἰχμητὴς, χαίρων,
Πτεροῖσι χέρσον αἰετὸς διαγράφων,
Ῥαιβῷ τυπωτὴν τόρμαν ἀγκύλῳ βάσει,
Λευρᾶς βοώτης γατομῶν δι' ἄυλακος,
Κλάζωντ' ἄμικτον στόματι ἐγγίστην βοὴν,
Τὸν φίλτατόν σου τῶν ἀγαστόρων, τρόφιν
Πτώου τὲ πατρὸς ἁρπάσας μεταρσίου,
Ὄνυξι γαμφηλῆσί θ' αἱμάσσων δέμας,
Ἔγχωρα τίφη, καὶ πίδον χραίνῃ φόνῳ.

Illud te, O miſerum cor, malum,
Illud mordebit exitiorum ſummum,
Quando ſtrepens nigra-aquila, bellator, leo,
Pennis humum aquila inſcribens,
Curvo impreſſam orbitam tortuoſo greſſu,

Lævem bubulcus terram ſcindens per ſulcum,
Vociferanſque non-mixtum ore horrendum clamorem,
Chariſſimum tuorum fratrum, alumnum
Ploique patris rapiens ſublimem,
Unguibus roſtriſque cruentans corpus,
Indigenas paludes, et ſolum inquinaverit cæde.

NOT.

Inſolita hæc ſine copulâ nominum congeries, fratris occiſorem deſignantium ſub imaginibus bellatoris, bubulci, leonis, aquilarum hujus et alterius ſpeciei, perſonæ pulchrè convenit. Ad furibundæ et luctuoſæ vatis mentem, fraternæ cædis præſagam, finguntur omnia et accommodantur.

Nequaquam inter epitheta numerandum est iſtud περκνὸς. Poeta, ut opinor, expoſitione vocis fretus Homericâ, aquilinam ſpeciem voluit depingere.

Αὐτίκα δ' αἰετὸν ἦκε τελειότατον πετεηνῶν,
Μόρφνον, θηρητῆρ', ὃν καὶ Πέρκνὸν καλέουσιν.

IL. μ. 316.

Nec repugnat huic interpretationi ſubſequens αἰετὸς. Similitudo enim, a diverſis ſpeciebus ejuſdem generis animalium repetita, Lycophroni, ad exemplum ſcriporum *orientalium*, ſolenne eſt.

SECT. 16.

The Death of Hector by Achilles.

XVI. When the dun eagle, deſperate as he ſprings,
Cowers on his prey, and claps his battling wings;
When the ſtern ploughman cleaves the furrow'd ground,
And in the wheel-worn track renews his round;

When ſingly he his clamorous tongue employs
In ſhouts of triumph and tumultuous noiſe;
Then bears on eagle-wing, aloft in air,
Thy beſt-lov'd brother, Phœbus' fondeſt care;
Whoſe mangled corſe both beak and claws diſtain,
Whoſe blood wide-ſtreaming dyes the diſtant plain;
How, my ſad heart, wilt thou ſupport this ill!
This anguish moſt acute, that goads thee ſtill!

NOT.

Achilles, dragging Hector round the walls of Troy, is here repreſented under two images. He is a ploughman, marking the ground with his wheel and ploughſhare, the *inverſa haſta* of Virgil. He is an eagle, mangling the body, and bearing its mutilated parts into the air, with much effuſion of blood.

SECT. 17. V. 268—281.

Aurum, quod ad redimendum corpus Hectoreum popoſcerant Achivi, pari pondere in Achillis redemptionem rependendum—cineres ejus in urnam conjecti, a Baccho Thetidi donatam—a Muſis defletus occidit—a bello profugus ſub veſte muliebri latet—Hectoris gratiâ inſtauratus Caſſandræ luctus.

XVII. Λαβὼν δὲ ταύρου τοῦ πιφασμένου δάκος,
Σκιθρῷ ταλάντῳ τρυτάνης ἠρτημένου,
Ἄξῃς τὸν ἀντίποινον ἰκχέας ἴσον
Πακτώλιον σταθμαῖσι τηλαυγῆ μύδρον,
Κρατῆρα Βάκχου δύσεται, κικλαυσμένος
Νύμφαισιν, αἳ φίλαντο Βηφύρου γάνος,
Λειζηθρίνῳδ' ὑπερθε Πιμπλείας σκοπῆς,
Ὁ νηκροπίρνας, ὃς προδειμαίνων πότμον,
Καὶ θῆλυν ἀμφὶ σῶμα τλήσεται πέπλοις

Δῦναι,

Δῦναι, παρ' ἱστοῖς κερκίδος ψαύσας κρότων,
Καὶ λοῖσθος εἰς γῆν δυσμενῶν ἕλῃσι πόδα,
Τὸ σὸν, ξύναιμε, κἂν ὕπνῳ πτήσσων δόρυ.
Ὦ δαῖμον, οἷον κίον' ἀϊστώσεις δόμων,
Ἕρυσμα πάτρας δυστυχοῦς ὑποσπάσας;

Cum-acceperit verò tauri occiſi pretium,
Exactâ lance trutinæ appenſum,
Rurſùs redemptionis-pretium effundens æquale,
Pactoliam ſtateris claram maſſam,
Urnam Bacchi ſubibit, fletus
Nymphis, quæ dilexerunt Bephyri aquam,
Libethriamque ſupra Pimpleæ ſpeculam,
Cadaverum-venditor: qui præmetuens fatum,
Etiam femineam circa corpus perferet veſtem
Inducere, apud telas pectinis ciens-tactu ſtrepitus,
Et ultimus in terram hoſtium qui-figet pedem,
Tuam, frater, et in ſomno territans haſtam.
O deus, qualem columnam perdes ædium,
Fulchrum patriæ infelicis ſubtrahens!

NOT.

—trutinæ—] Ita ſolebant veteres. Hom. ſchol in Il. ν. Idem mos Romanis priſcis. Veſtigia ejuſdem apud ſcriptores *ſacros* indages.

SECT. 17.

The ranſom, paid by Priam for the recovery of Hector's body, remanded by the Trojans when Achilles was ſlain—his aſhes depoſited in an urn, given to Thetis by Bacchus—his death lamented by the Muſes—his concealment to avoid the war—Caſſandra's grief renewed for Hector.

But he, to whom was paid the ranſom-price,
Poiz'd in an even ſcale the ſum preciſe,

Soon

Soon with Pactolus' ore the ſcale ſhall freight,
And for his ranſom pay an equal weight.
To Bacchus' urn his aſhes ſhall deſcend,
Who dares the carcaſes of heroes vend;
Wept by the nymphs whom Bephyrus' ſtreams delight;
Who near Pimplea haunt Libethrus' height.
He his allotted doom diſmay'd ſhall hear,
The ſoldier ſhrinking with a coward's fear;
Content in female robes his form to hide,
And through the threads the rattling ſhuttle guide;
Laſt of his hoſt on hoſtile ground to leap,
And terrify thee, brother, e'en in ſleep.
Gods! our lorn houſe of this one ſtay bereft,
What pillar then to prop the state is left.

Not.

—ranſom—] When Achilles was ſhot by Paris in the heel, the Trojans refuſed to reſtore him, till he was ranſomed with the ſame weight of gold which Priam had paid to Achilles.

Pactolus—] A river of Lydia, famous for its golden ſands.

—urn—] Bacchus preſented Thetis with an urn for protecting him from the fury of Lycurgus, king of Thrace. In this urn the bones of Achilles were depoſited. Thetis gave it her ſon for that purpoſe.

Libethrus—] A mountain in that part of Theſſaly called Magneſia, near Olympus. At no great diſtance from it is the mountain Pimpla or Pimplea; both ſacred to the Muſes.

—vend—] Alluding to his ſelling the body of Hector to Priam for a ſtipulated ſum.

Content—] Thetis having underſtood, that her ſon muſt either die ſoon with glory, or live long in obſcurity, ſent him

him in a female dreſs to the court of Lycomedes, king of Scyros. Here he continued in the apartments, and in the employments of women, till Ulyſſes by a ſtratagem diſcovered him.

Sect. 18. V. 283—306.

Solatium petit Caſſandra—e contemplatione miſeriarum in Græcos viciſsim ingruentium—e navibus arſuris—e munimentorum ruinis—vitæ ad Hectoris mortem protrahendæ tædet.

XVIII. Οὐ μὴν ἀνατείγ', οὐδ' ἄπευ μόχθων πικρῶν,
Πένθους θ' ὁ λῃστὴς Δωριεὺς γελᾷ στρατὸς,
Ἐπεγκαχάζων τοῦ δεδυπότος μόρῳ·
Ἀλλ' ἀμφὶ πρύμναις τὴν παυσταίτην δραμὼν
Πεύκαις βίου βαλοῖδα συμφλεχθήσεται,
Καλῶν ἐπ' εὐχαῖς πλεῖστα Φύξιον Δία,
Πορθουμένοισι κῆρας ἀρκέσαι πικράς,
Τότ' ὄντε ταῦρος, οὔτε ναυλόχων σταθμῶν
Πρόβλημα, καὶ σταυροῖσι κοσμωτὴ πλέυξ,
Οὐ γεῖσα χραισμήσουσιν, οὐδ' ἐπάλξεις·
Ἀλλ' ὡς μέλισσαι συμπιφυρμέναι καπνῷ,
Καὶ λιγυὸς ῥιπαῖσι καὶ γρυπῶν βολαῖς,
Ἄφλαστα, καὶ κόρυμβα, καὶ κλῆδων θρόνους
Πυκνοὶ κυσιστητῆρες ἐξ ἑδωλίων
Πεσόντες, αἱμάξουσιν ὀθνείαν κόνιν.
Πολλοὺς δ' ἀριστεῖς πρωτόλειαθ' Ἑλλάδος
Αἰχμῇ φέροντας, καὶ σποραῖς ὠγκωμένους,
Αἱ σαὶ καταξανοῦσιν ὄμβριμοι χέρες,
Φύνῳ βρύουσαι, καὶ πιμαιμῶσαι μάχης.
Ἐγὼ δὲ πένθος οὐχὶ μεῖον ὔσομαι,
Τὰς σὰς στέρουσα, καὶ δι' αἰῶνος, ταφάς·
Οἰκτρὸν γὰρ, οἰκτρὸν κεῖν' ἐπόψομαι φάος,
Καὶ πημάτων ὕψιστον, ὧν κράντης χρόνος,
Μήνης ἐλίσσων κύκλον, αὐδηθήσεται.

XVIII.

XVIII. Non quidèm impunè, nec ſine laboribus amaris,
Luctuque prædo Doricus ridet exercitus,
Cachinnans-ſuper proſtrati fato :
Sed circa puppes, in-poſtremam currens
Vitæ metam, pinibus comburetur,
Invocans votis plurimùm Averruncum Jovem,
A-devaſtatis fata ut-arceret amara.
Tunc nec foſſa, nec navalium ſtationum
Munimentum, et vallis fimbriata pinna,
Non ſuggrundia juvabunt, neque propugnacula ;
Sed ut apes commiſtæ fumo,
Et fuliginis emiſſionibus, et ſtipitum jactibus,
Super-puppes et proras, et tranſtrorum ſedes,
Crebri ſaltatores e ſedilibus
Salientes, cruentabunt peregrinum pulverem.
Multos verò optimates, prima-ſpoliaque Helladis
Haſtâ ferentes, et ſeminibus turgentes,
Tuæ diſcerpent validæ manus,
Cæde ſcatentes, et appetentes pugnam.
Ego verò luctum non minorem feram,
Tuos gemens, et in æternum, tumulos :
Lamentabilem enim, lamentabilem illam intuebor diem,
Et cladium maximam, quarum effector tempus,
Lunæ volvens circulum, dicetur.

NOT.

—φύξιον—] Διὸς Φυξίου ϛωμοὶ Argis.

Πεύκαις—] Hæc vox vel faces vel naves per metonymiam deſignat. Ambarum conſtructioni pinus ſervit.

—σταυροῖσι—] Σκόλοψ apud Homerum denotat, quod per periphraſin exprimit Lycophron. Σκόλοπες, inquit Damm, arctè cohærent, et poſitio eorum eſt ſimilis ὑπλωμένῃ πτέρυγι.

SECT.

Sect. 18.

Caſſandra conſoles herſelf with the reflection, that the Greeks will ſuffer in their turn—that their ſhips will be ſet on fire—that their fortifications will prove no ſecurity—laments that ſhe muſt live to ſee the death of Hector.

XVIII. Yet, though the plundering hoſt our griefs deride,
And o'er the proſtrate chief exult with pride,
Vengeance ſhall ſoon their inſolence requite,
And on their heads a load of ſorrow light.
Soon ſhall theſe vaunters reach life's fartheſt goal,
And one wide flame o'er men and ſhips ſhall roll.
Jove, the protector, oft ſhall they invoke,
Their fate to pity and repel its ſtroke.
But not the wall that guards their ſtation'd fleet,
Not the deep trench, with paliſades complete,
Not the proud battlement, nor buttreſs ſtrong,
Not all their works of art will aid them long.
Like bees, whom ſmoke and fiery brands diſpel
From the dark covert of their ſmother'd cell,
Shall they from prow to ſtern, from ſeat to ſeat,
Like active dancers ſpring with nimble feet,
To touch that ſtrand, which ſoon their blood ſhall ſtain,
And flow unpitied through an hoſtile plain.
Of noble blood full many a gallant knight,
Grac'd with the ſpoils obtain'd in early fight,
Shall fall beneath thine arm's reſiſtleſs ſway,
With ſlaughter reeking, and athirſt to ſlay.
But woes more poignant ſtill around me ſpread,
Doom'd o'er thy tomb eternal tears to ſhed:
'Tis mine that day's deteſted dawn to rue,
Which with thy mangled corſe diſtracts my view:
Revolving Time, as Phœbe's horn he fills,
Shall see me ſunk beneath this weight of ills.

Sect.

Sect. 23. V. 365—386.

Ajax, Oilei filius, naufragium cum ſuis prope oras Euboïcas patitur, et fulminis ictu perit—falſis Nauplii deceptus luminibus.

XXIII. Ἑνὸς δὲ λώβης ἀντὶ, μυρίων τέκνων
Ἑλλὰς στενάξει πᾶσα τοὺς κενοὺς τάφους,
Οὐκ ὀστοθήκαις, χοιράδων δ' ἐφημένους,
Οὐδ' ὑστάτην κεύθοντας ἐκ πυρὸς τέφρην,
Κρωσσοῖσι ταρχυθεῖσαν, ὡς φθιτῶν θέμις,
Ἀλλ' ὕνομ' ἰκτρὸν, καὶ κενηρίων γραφὰς,
Θερμοῖς τεκόντων δακρύοις λελουμένας,
Παίδωντε, καὶ θρήνοισι τοῖς ὁμευνίδων.
Ὀφέλτα, καὶ μύχουρε χοιράδων Ζάρακ,
Σπίλοιτι, καὶ Τρύχατα, καὶ τραχὺς Νίδων,
Καὶ πάντα Διρφωσσοῖο, καὶ Διακρίων
Γωλειὰ, καὶ Φόρκυνος ἰκτήριοι,
Ὅσων στεναγμῶν ἐκβεβρασμένων πικρῶν
Σὺν ἡμιθραύστοις ἐερίοις ἀκούσεται ;
Ὅσων δὲ φλοίσσων ξαχίας ἀπεκβάτου
Δίναις παλιρρόῃσιν ἵκαντος σάλου ;
Ὅσων δὲ θύνων ἑλκισμένων ξαφὰς
Πρὸς τηγάνοισι κρατὸς, ὃν καταιβάτης
Σκηπὸς κατ' ὄρφνην γίνσιται δηουμένων ;
Ὅταν καρηβαρεῦντας ἐκ μέθης ἄγων
Λαμπὰς φαίνῃ, τὸν ποδηγέτην σκότους,
Σίντης, ἀγρύπνῳ προσκαθήμενος πίσσῃ.

XXIII. Unius autem ob noxam, infinitorum liberorum
Græcia plorabit omnis vacua ſepulchra,
Non urnis, ſed ſuper-ſcopulos ſedentia,
Nec extremum tegentia ex igne cinerem
Urceis ſepultum, ut mortalium mos,

Sed nomen lamentabile, et cenotaphiorum inſcriptiones,
Calidis parentum lacrymis lotas,
Filiorumque et lamentis uxorum.
Opheltes, et cuſtos petrarum Zarax,
Scopulique, et Trychates, et aſper Nedon,
Et omnia Dirphoſſi, et Diacriorum
Latibula, et Phorcynos domicilium,
Quot ſuſpiria ejectorum mortuorum
Cum ſemifractis tabulatis audierit ?
Quotque ſtrepitus ſcopulos inacceſſi
Vorticibus refluis trahentis ſali ?
Quotque thynnos ſulcatos futuras
In cautes capitis, quos deſcendens
Fulmen per noctem guſtabit vaſtatos ?
Quando capite-gravatos ex crapula qui-ducit
Facem oſtendet, ductorem tenebrarum,
Noxius, vigili incumbens arti.

SECT. 23.

The Greeks for the crime of Ajax ſhipwrecked on the coaſt of Eubœa—through the perfidy of Nauplius.

XXIII. For one man's guilt ſhall Greece with tears complain
Of empty tombs, and ſons untimely ſlain;
Whoſe ſcatter'd limbs, expoſed to wind and wave,
Shall bleach on rocks, unſhelter'd by a grave.
No faithful urn, by pitying friends prepar'd,
Shall guard thoſe aſhes which the flames had ſpar'd.
A wretched name is all that now remains,
And that a ſculptur'd cenotaph contains:
Wives, parents, orphans, all aſſembled here,
Shall bathe th' inſcription with a tender tear.
Opheltes, Zarax, whom deep clefts deform;
Trychates, Nedon, that defy the ſtorm;

And

And all Dirphoſſus' and Diacria's ſteeps,
Within whoſe gutter'd caverns Phorcus ſleeps;
How will your hollow ſides repeat the ſound
Of dying wretches, wreck'd their ſhips around!
How will thoſe rocks, which boiſterous waves divide,
Cruſh your frail barks, and whelm them in the tide!
Of Greeks what ſhoals, like dolphins tempeſt-driv'n,
Daſh'd on your pointed crags, ſhall there be riv'n!
Whom, wrapp'd in darkneſs and a billowy bed,
Jove's bolts ſhall pierce, and number with the dead;
What time, to baffle every pilot's aim,
The watchman's wily art ſhall point the flame;
Through night's thick ſhade ſhall gleam th' illuſive ray,
And, ſunk in ſleep and wine, th' unwary Greeks betray.

NOT.

Opheltes. Zarax—] High rocks on the coaſt of Eubœa; into whoſe cavities the ſea had forced its way, and formed, as the poet ſpeaks, an habitation for ſea-gods.

BUT I forbear to treſpaſs on the reader's time by a larger ſelection. Theſe few paſſages will ſhew, that our poet, who has been ſo often cenſured for thoſe obſcurities, which give plauſibility to his prophecy, is entitled to ſome praiſe for thoſe deſcriptions, which give animation to his poetry.

THE few following annotations were originally inſerted in ſeveral European Magazines.

They are not filched from the commentators. They were ſuggeſted by an attentive peruſal of the author himſelf, whom it has been my endeavour to make, where that could poſſibly be done, his own interpreter.

LYCOPHRON's CASSANDRA.

L. 88.

Ἣν τόργος ὑγρόφοιτος ἐκλοχεύεται.

Quam [Helenam] Aquila undivagus gignit.

INTERPRETERS remark, that τόργος, which uſually ſignifies a vulture or eagle, means *here* a ſwan. The epithet ὑγρόφοιτος ſeems to have ſuggeſted this interpretation. Let it, however, be obſerved, that in every other paſſage of Lycophron, where τόργος occurs, it ſignifies a very different animal.

ORACULAR language delights in circumlocutions, figurative expreſſions, and ſymbols. Jupiter is here emblematically repreſented; and his emblem is an *eagle*. The bird of Jupiter is ſubſtituted for Jupiter himſelf. The compound epithet annexed, ὑγρόφοιτος, reminds the reader of the ſwan, whoſe ſhape the

the God assumed. It should seem then, that τόργος ought not to be rendered *olor*, but *aquila*. The former interpretation is inartificial and unauthorized; the peculiarities of Cassandra's oracular diction are preserved by the latter.

L. 144, 145, 146.

Γυιαὶ γὰρ ἰνιαςτῆρας ἄμιαμοι τριπλαῖς
Πήναις κατικλώσαντο δικταίας ἀλὸς,
Νυμφεῖα πεντάγαμβρα δαίσασθαι γάμων.

Cassandra here predicts, that Helen shall have five husbands. "Claudæ filiæ antiqui maris [Parcæ] neverunt triplicibus staminibus, maritos divisuros nuptiis nuptialia, *quinquies-sponsalia*."

Πεντάγαμβρα cannot be right. Æschylus calls Helen τὰν δορίγαμβρον. Ag. 695. But the poet probably wrote πενταγάμβρια, compounded of πεντάκις and γάμβρια, δῶρα ἢ δεῖπνα γαμβρῶν. "The Fates have decreed," says Cassandra, "that husbands at the wedding shall distribute νυμφεῖα, bridal presents. The additional word πενταγάμβρια ascertains how often these presents shall be distributed, viz. five times; *i. e.* she shall be five times married.

The

The marriage is here expreſſed by the diſtribution of thoſe preſents, which uſually accompanied its celebration. Meurſius propoſes to read τριπλαὶ, the *three* Parcæ. But the expreſſion is accurate as it ſtands. For the Parcæ were each of them concerned with theſe threads, or ſpindles, as Virgil ſpeaks, around which the threads were rolled:

"Talia fæcla, *ſuis* dixerunt, currite, *fuſis*,
"Concordes ſtabili fatorum numine, Parcæ."

The threads and ſpindles are *both* mentioned in a parallel paſſage—μίτοισι χαλκέων στρόμβων. —585.

VIRGIL was very converſant with the poets of this period. He read Lycophron's Caſſandra with ſingular delight; imitating often, as his cuſtom was, the moſt admired paſſages in that poem.

L. 323, 324, 325.

Σὶ δ' ὦμὰ πρὸς νυμφεῖα, καὶ γαμηλίους
Ἄξει δυηλὰς σὶυγὸς Ἰφίδος λέων,
(Μητρὸς κιλαινῆς χέρσιβας μιμούμενος)
Ἢν, ἐς βαθεῖαν ——

THE 325th line is put in a parentheſis, that the antecedent to ἣν may more clearly appear.

That

That antecedent is not μήτρὸς, meaning Iphigenia; but *Polyxena*, who is the ſubject of this prophecy. Iphigenia's ſacrifice is not mentioned *here*. She is here ſpoken of only as the mother of Pyrrhus, who maſſacred the Greeks among the Tauri. Pyrrhus, ſays Caſſandra, will bear thee, Polyxena, to the altar, not for marriage, but for ſacrifice; imitating his mother's cruelties. Polyxena's ſtory, thus hinted at, is in the following lines more fully told. Pyrrhus is called δεινὸς ἄρταμος δρακών; Polyxena, στεφηφόρον βοῦν. Caſſandra predicts, that Pyrrhus will bind himſelf by an *oath* to the Greeks, that his ſword ſhall appeaſe the manes of his father:— Λύκοις ὅρκιον σχάσας. Iphigenia was, at the commencement of the war, propoſed to be ſacrificed; but a hind was ſubſtituted. Caſſandra, recollecting her eſcape, repreſents Polyxena as the *firſt-ſlain* victim. The compound word πρωτόσφακτον conveys this explanation. The commentators, by applying theſe lines to Iphigenia's ſacrifice, are embarraſſed with regard to the ſenſe of πρωτόσφακτον, and have miſtaken the deſign of the ſpeaker.

PTOLEMY'S

PTOLEMY's poets read the Bible both in the Greek verſion and original Hebrew. The reſemblance between the ſtories of Iphigenia and Jephthe's daughter, and between the names Jephthe and Iphi, could not eſcape their obſervation. Iphi is a corruption from Jephthe; and the import of the word annexed, from γίνομαι, is evident. But the familiar currency of common words by no means recommended them to our poet's choice. His language muſt be oracular, for the ſpeaker was Caſſandra. His terms muſt be obſcure and rare, for oracles were ambiguous.

HE therefore, in the ſtead of the well-known word Iphigenia, has ſubſtituted Ἰφὶς; which is a *patronymic* noun, formed from Ἰφὶ. It is formed by the ſame analogy that regulates the words Σκυθὶς, Πριαμὶς, and others. Thus is Ἰφὶς, which means Iphi's, *i. e.* Jephthe's daughter, uſed as an equivalent for Iphigenia. Canter, Meurſius, and Potter, are ſilent with regard to this word; and the Scholiaſt's remark upon it is by no means ſatisfactory.

L. 357.

Τῆμος βιαίως φάσσα πρὸς τόργου λέχος
Γαμφαῖσιν ἅρπαις οἰνὰς ἑλκυσθήσομαι.

CASSANDRA is here ſpeaking of herſelf. She foretells the inſults to which ſhe muſt be expoſed from Ajax. With reference to this tranſaction, ſhe calls herſelf a dove, and him a hawk. Ἅρπαις, or, as ſome read, ἅρπης, is rendered by Canter harpês, from ἅρπη, a ravenous bird; but its more frequent ſenſe is a *ſickle*. The word occurs thrice in Lycophron. In two of thoſe paſſages it is rendered *falx*. This ſeems to be its meaning here. A ſlight alteration will ſet this line in a clear light. For, by the change of φ in γαμφαῖσιν into ψ, an epithet will be reſtored to ἅρπαις, that properly belongs to it. According to this conjectural emendation, the lines will ſtand thus, and may be thus explained:

Τῆμος βιαίως φάσσα πρὸς τόργου λέχος,
Γαμψαῖσιν ἅρπαις οἰνὰς ἑλκυσθήσομαι.

Tunc violenter palumbes ad accipitris lectum,
Curvis falcibus columba trahar.

i. e. Then ſhall the dove be forcibly dragged to the bed of the hawk; by *bended hooks* ſhall

the dove be dragged. By *curvis falcibus* are ſignified, I conjecture, the *beak* and *talons* of the hawk, which are *thus* denominated from their curvature and ſharpneſs. "*Falcon* is derived," ſays Dr. Johnſon, "a roſtro *falcato*." Æſchylus calls theſe birds γαμψωνύχων οἰωνῶν; Homer, γαμψώνυχες, ἀγκυλοχείλαι. The advantage of this reading above that of the common one is, that γαμφᾶισιν ἅρπης expreſs only the *beak* of the hawk; but that γαμψᾶισιν ἅρπαις, *bended hooks*, comprehend both beak and talons.

L. 359.

Ἡ πολλὰ δὴ Βούδειαν, Ἄιθυιαν, Κόρην
Ἀρωγὸν αὐδάξασα, τάῤῥοθον γάμων,
Ἡ δὲ ——— χώσεται στρατῷ.

Multum Budæam, Fulicam, Virginem
Vindicem invocans, depultricem *nuptiarum*,
Illa verò ——— iraſcetur exercitui.

INTERPRETERS ſuppoſe Minerva to be meant by Βούδειαν, Ἄιθυιαν. They have therefore rendered τάῤῥοθον γάμων by *depultricem* nuptiarum. But τάῤῥοθος bears a different ſenſe; a ſenſe which ἀρωγὸν confirms. It means *adjutrix*. See the ſame word in that ſenſe at l. 400,

l. 400, 1040; and let Lycophron be his own interpreter. Βούδειαν is a town in Theſſaly, where Venus was worſhipped. Αἰθυιὰν, a ſea-fowl, ſignifies, in the language of Caſſandra, Venus, ſprung from the *ſea*. Κόρη, *virgo*, is applied at l. 851 to Helen, τριάνορος κόρης; and here to Venus, as being τάρροθος γάμων. Inſtead of ἀυδάξασα, *invocans*, read ἀυδάξουσα, *invocatura*.

Cassandra is foretelling the inſults to which ſhe muſt be expoſed from Ajax. She here ſpeaks of herſelf, as being ready to invoke, in this moment of diſtreſs, κόρην, ἀρωγὸν, τάρροθον γάμων, *Venus*; fearing her patroneſs Minerva had deſerted her. Ἡ δὲ χώσεται στρατῷ. But *ſhe, i. e.* Minerva, far from having deſerted me, will reſent the inſult.

L. 491.

Ὁ δ' αὐτὸς ἀργῷ πᾶς φαληριῶν λύθρῳ
Στόρθυγξ, διδουπὼς τὸν κταιοῦντ' ἠμύνατο,
Πλήξας ἀφύκτως ἄκρου ὀρχηστοῦ σφυρόν.

Candido namque tota candicans tabo
Setoſa beſtia, moribunda interfecturum eſt ulta,
Certò feriens extremam ſaltatoris plantam.

The ſubject of this prophecy is Agapenor. He was a native of Arcadia, and the ſon of

him, ſays Caſſandra, who periſhed by the boar's tuſk. Ancæus is meant. "But," proceeds ſhe, "the reſounding *ſpear*, all white with foam, ſmiting the *dancer*'s foot, avenged the *ſlayer*."

Στόρθυγξ ſignifies the point of a rock, and of a *ſpear*. It here means the hunter's ſpear. Ipſum verò *venabulum* reſonans ultum eſt *interfectorem*. By reading τὸν κτανοῦντα interfecturum, inſtead of τὸν κτανόντα interfectorem, and by rendering στόρθυγξ beſtia, and δεδουπὼς moribunda, the ſtory becomes unintelligible. Ὁ κτανὼν is Lycophron's own phraſe. See lines 46 and 1172. Τὸν κτανόντα, *the killer*, refers to the *boar*, which had killed Ancæus. This *boar*, pierced by the ſpear, and writhing with pain, is called ὀρχηστοῦ, ſaltatoris. Oppian ſpeaks of a fiſh, which, at the ſight of its foe, Πάλλεται ὀρχηστῆρι πανείκελος. Hal. 1. 166.

Mention is expreſsly made of the ſpear, στόρθυγξ; but concerning the hand that held it Caſſandra is ſilent. The two events are thus ſtrikingly contraſted: Ὀιταῖος στόνυξ ἠνάριξεν φίτυν· ὁ δ' αὐτὸς στόρθυγξ ἠμύναθο τὸν κτανόντα. i. e. the boar of Œta killed Ancæus; but the ſpear

ſpear *alone* avenged itſelf on the boar. The words ὁ αὐτὸς are not ſuperfluous. They ſeem to be applied as in theſe lines of Theocritus:

——— τυφλὸς δ' ὄνκ αὐτὸς ὁ Πλοῦτος. Id. 10.

——— cœcus verò non ipſe *ſolus* Plutus.

——— τᾶς εὐόρτιος αὐταὶ λέλιπται Τὠστία. Id. 4.

——— vitulæ ipſa *ſola* relicta ſunt oſſa.

L. 799.

Μάντιν δὲ νεκρὸν Εὐρυτὰν στέψει λεὼς,
Ὅ, τ' αἰπὺ ναίων Τραμπύας ἰδέθλιον.
Πέργη δὲ μιν θανόντα, Τυρσηνὸν ὄρος,
Ἐν Γορτυνίᾳ δέξεται πεφλεγμένον.

Vatem verò mortuum Eurytanus *coronabit* populus,
Qui et altam habitat Trampyæ ſedem.
Perge verò illum mortuum, Tyrrhenus mons,
In Gortynia accipiet combuſtum.

The fortunes of Ulyſſes and his family are here foretold by Caſſandra. She predicts, that the people of Eurytania, *i. e.* of Ætolia, and of Trampya, a city of Epire, ſhall *crown* the dead ſeer. The Scholiaſt ſeems to have conſidered the words Εὐρυτὰν στέψει λεὼς, as neceſſarily implying,

implying, that ἐν Ἐυρυτᾶσι μάντις κεῖται. For he aſks, πῶς ὁ αὐτὸς ἐν Ἐυρυτᾶσι, καὶ ἐν Τυρσηνίᾳ κεῖται ; The abſurdity, of which he complains, originates not with the poet, but with himſelf. For he haſtily concluded, that, becauſe Ἐυρυτὰν λεὼς στέψει μάντιν, therefore among the ſame people μάντις κεῖται. But the *cenotaph*, no leſs than the real tomb, was decorated with garlands. This was that *inane munus* which friends, whereſoever ſituated, might beſtow. Thus the rites of ſepulture, in honour of Ulyſſes, were paid him in more places than one ; conſequently, in places where his dead body did *not* lie. The people of Ætolia and of Epire, ſays Caſſandra, ſhall *crown* the dead ſeer. The place that ſhall receive him, when dead, is Perge, a mountain in Tyrrhenia : here he died. The place that ſhall receive him, when burnt on the pile, is Gortynia, near Perge : here his aſhes were depoſited. On the hill Perge Ulyſſes was ſlain by his ſon Telegonus ; at a time, Caſſandra adds, when he was lamenting the diſtreſſes of his family. The connexion between the ſeveral parts of this ſtory will be evident to an attentive reader. He will rather incline to admire the poet's art, than cenſure him for his inconſiſtency.

L. 1181.

Ψευδήριον δὲ νησιωτικὸς στόνῳ
Πάχυνος ἵξει σημὸν, ἐξ ὀνειράτων
Ταῖς δεσποτείαις ὠλέναις ὠγκωμένον,
Ὃς δὴ παρ' ἀκταῖς τλήμονος ῥανεῖ χοὰς,
Ῥείθρων Ἑλώρου πρόσθεν ἐκτερισμένης,
Τριαύχενος μήνιμα δειμαίνων θεᾶς.

THE ſubject of this prophecy is Hecuba, the wife of Priam. She was ſtoned to death by Ulyſſes, whoſe captive ſhe became after the taking of Troy. He, to expiate his crime, and appeaſe the manes of the murdered queen, was warned by Hecate in a dream to erect a cenotaph on cape Pachynus, and to pour libations on the tomb near the banks of Helorus. A cenotaph was raiſed at *both* places, viz. at the cape and near the river, not many miles diſtant from each other, on the ſouthern coaſt of Sicily. Canter, who follows the Scholiaſt, has rendered πρόσθεν by *ante*, as if it were a prepoſition that governs ῥείθρων. But πρόσθεν is here taken, as in other planes, adverbially, and connects with ἐκτερισμένης in this abſolute form; τλήμονος πρόσθεν ἐκτερισμένης. For the *laſt* ceremony that was performed at the tomb was the ſprinkling, or pouring libations over it. This ceremony was delayed ſome days *after*

the other rites of ſepulture were performed. Therefore Caſſandra adds, Ὀρυσσεὺς ῥανεῖ χοὰς, τλήμονος Ἑκάβης ΠΡΟΣΘΕΝ ἐκτερισμένης. Ῥείθρων is governed of ἀκταῖς its preceding ſubſtantive; παρ' ἀκταῖς ῥείθρων Ἑλώρου. The line Ὃς δὴ —— ſhould be placed, as it is here, immediately after the line Ταῖς——. This tranſpoſition ſhews the connexion of theſe lines with each other. For the relative ὃς reſpects the antecedent ſubſtantive τοῦ δεσπότου, hid in δεσποτείαις. The grammatical order ſeems to be this: Πάχυνος δὲ, νησιωτικὸς στόνυξ, ἕξει σεμνὸν ψευδήριον, ὠγκωμένον, ἐξ ὀνειράτων, ταῖς ὠλέναις τοῦ δεσπότου [Ὀδυσσέως], ὃς δὴ ῥανεῖ χοὰς παρ' ἀκταῖς ῥείθρων Ἑλώρου, τλήμονος [Ἑκάβης] πρόσθεν ἐκτερισμένης, i. e. Pachynus verò, inſularis ſcopulus, habebit venerandum cenotaphium, aggeſtum, e ſomniis, manibus heri [Ulyſſis], qui quidèm fundet libamina juxta ripas fluentorum Helori, miſerâ [Hecubâ] *prius* exequiis-donatâ. Thus the ſenſe of the paſſage, and the conſtruction of the words, are reſcued from that obſcurity, in which interpreters, as well they who commented as they who tranſlated, have involved it.

L. 1253.

L. 1253.

——— ἐν τόποις Βορειγόνων.

Βορειγόνων is tranſlated *Aboriginum*; by which name the firſt inhabitants of Italy were called. Yet why, it may be aſked, has Lycophron omitted the α, when his metre did not demand ſuch an aphæreſis? Why has he changed the ſecond ι into ο, if he meant to expreſs the Latin Aborigines? In Dionyſius's Periegeſis we read Ἀβοριγινέων; and nothing hindered, but that Lycophron might have written Ἀβοριγίνων here. Æneas, ſays Caſſandra, ſhall be the founder of thirty cities; of a country ἐν τόποις Βορειγόνων· a country ὑπὲρ Λατίνους Δαυνίουςτ' ᾠκισμένην, inhabited *beyond* the Latins and the Daunians. A country *thus* ſituated muſt be ſought in the upper and more *northern* diſtricts of Italy. Thus is the ſenſe of Βορειγόνων aſcertained by ὑπὲρ Λατίνους Δαυνίουςτε. For, in truth, Lycophron has not only moulded *that* word into a new form, but annexed to it a new ſignification. He has not only clothed it in a Greek dreſs, but given it a Greek derivation. Thus theſe lines illuſtrate each other, and a conſiſtent ſenſe is given to them both. The

purport of this paſſage is, to aggrandize the fame of Æneas, Caſſandra's relation. "By *him*," ſays ſhe, "and his immediate ſucceſſors, the Alban Kings, ſhall thirty cities be built, and a country peopled, in a direction *north* of the Latins and Daunians." No mention is *here* made of Æneas as founder of Rome: that prediction is reſerved for another place; where Caſſandra foretells, that Æneas ὀλβίαν τύρσιν δομήσεται, felicem arcem [Romam] condet. The words πύργους τριάκοντα imply ſo many *cities*; concerning one of which ſhe thus ſpeaks: ἧς [συὸς] δείκηλον μιᾷ πόλει ἀνθήσει.

L. 1397.

—— Ἀδελφῆς αἷμα τιμωρούμενος.

The conqueſts of Midas are recorded in this prophecy. *He*, ſays Caſſandra, ἀντιπορθήσει, ſhall deſolate in his turn that land, which was the nurſe of Minos; meaning Europe: *Sororis ſanguinem ulciſcens.* This *ſiſter* is Cleopatra, according to the Scholiaſt. But who Cleopatra was, or for what purpoſe ſhe was here introduced, interpreters have not told us. It is more probable, that by ſiſter is

meant *Aſia*. Aſia and Europa are here ſpoken of as *ſiſters*. The ſenſe of the paſſage and the language of the poet confirm this interpretation.

L. 1435.

Πολλοὶ δ' ἀγῶνες καὶ φόνοι μεταίχμιοι
Λύσουσιν ἀνδρῶν, οἱ μὲν ἐν γαίᾳ πάλας,
Δινᾶισιν ἀρχαῖς ἀμφιδηριωμένων,
Οἱ δ' ἐν μεταφρένοισι βουστρόφοις χθονὸς,
Ἕως——

THE words γαίᾳ and πάλας occaſion an obſcurity, which probably originated in ſome ignorant tranſcriber. The antitheſis between fights by land and by ſea is loſt, if γαίᾳ be retained: for γαίᾳ and χθονὸς mean the ſame thing. If, inſtead of γαίᾳ and πάλας, we read, with a ſmall change of letters, δίναις ἁλὸς, the antitheſis will be preſerved. Δίναις σάλου are the poet's own words in another place. Potter reads δειναῖσιν ἀρχαῖς γαίαΣ. But, by admitting this conceit, the line,

Δινᾶισιν ἀρχαῖς ἀμφιδηριωμένων,

is wreſted from that ſenſe, which is at once obvious and important. In the room of this

ſtrange expreſſion, ἀγῶνες λύσουσι πάλας, another, more pertinent, may be eaſily ſubſtituted; φόνοι λύσουσιν ἀγῶνας. Theſe ſlight alterations will aſſiſt the ſenſe, and reſcue the paſſage from that obſcurity, which muſt not, in the preſent inſtance, be aſcribed to Caſſandra. Thus:

Πολλοὶ δ' ἀγῶνας καὶ φόνοι μεταίχμιοι
Λύσουσιν ἀνδρῶν, οἱ μὲν ἐν δίναις ἁλὸς,
Δεινῆισιν ἀρχαῖς ἀμφιδηριωμένων,
Οἱ δ' ἐν μεταβρίμοισι βουστρόφοις χθονὸς,
Ἕως——

Multæ verò et internecivæ cædes
Diſſolvent certamina virorum, partim in *vorticibus maris*,
De gravibus imperiis contendentium,
Partim in dorſis aratis *terræ*,
Donec——

L. 1443.

Ἀλαγμοῖσι πτήξαντας Ἀργείων πρίμους
Βαῖνειν Χαραδρίης τὸν στρατηλάτην λύκον.

Coget *meticuloſos* Argivos proceres
Adulari Charadræo lupo.

The word *meticuloſos* conveys a wrong ſenſe. Caſſandra is predicting the defeat of the Perſians. They, while they continued victorious under

under Xerxes, *terrified* the Greeks. During their triumphant career, they were οἱ πλήξαντες Ἀργείων πρόμους, the people who *made* the Grecian chiefs *to tremble*.

Coget eos qui terruêre Argivos proceres
Adulari lupo.

i. e. He ſhall compel thoſe Perſians, who *once* terrified the Grecian chiefs, to fawn upon him *now*. The obſcurity of this paſſage, if any there be, ariſes from the omiſſion of τοὺς before πλήξαντας. They have tranſlated this word, as if it were an adjective that agrees with πρόμους, when it is a participle that governs it.

Interpreters have been equally unſucceſsful in their tranſlation of πλήσσων at l. 280. This word is there rendered *territus*. Caſſandra had foretold the concealment of Achilles at the court of Scyros, and his late arrival at Troy. She then, in an apoſtrophe to her brother, adds,

Τὸ σὸν, ξύναιμε, κἀν ὕπνῳ πλήσσων δόρυ.

Tuâ,] frater, etiàm in ſomnis *territus* haſtâ.

Territus

Territus repreſents Achilles as terrified at Hector's ſword. "Achilles ſhall be the laſt," ſays Caſſandra, "to ſet foot on hoſtile ground; *making* thy ſpear, brother, *to tremble* in thine hand; *perterrefaciens* haſtam tuam, frater." Thus both πλήσσων and πλήξαντας have been miſinterpreted, for want of giving to the words that ſenſe, which is authorized by Homer, and adopted by Lycophron.

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MVSEVM
BRITAN
NICVM

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